Modern Argentine Drawing

1975

Sponsored by the Argentine Embassy in the United States of America.

Modern Argentine Drawing

Organized by the Corcoran Gallery of Art
Washington, D.C. and the
National Museum of Fine Arts,
Buenos Aires.

Corcoran Gallery of Art
The City of Boston Municipal Gallery

ACKNOWLEDGEMENTS

In the presentation of an exhibition and catalogue involving two far distant countries, much cooperation and commitment is necessary. As Director of the Corcoran Gallery of Art, I wish to thank the many who made this exhibition possible.

Alejandro Orfila, former Argentine Ambassador to the United States of America and currently Secretary General of the Organization of American States instigated this idea and gained the support of Mr. David Lloyd Kreeger, President of the Board of Trustees. Ambassador Orfila arranged my visit to Buenos Aires through the Argentine government. Obviously, the government of Argentina and the Argentine Embassy in Washington, D.C. have given their full support to the project, not only through my visit, but with the exhibition and catalogue. Ambassador Rafael M. Vazquez has given his full commitment and cooperation.

In the Argentine Embassy, Mr. Luis Riccheri has coordinated the efforts of myself and Samuel Paz, both in Washington, D.C. and Buenos Aires.

Without Samuel Paz, neither the exhibition nor the catalogue would have been possible. Samuel Paz is a remarkable man of great ability and intelligence. His commitment and knowledge made the selection of artists and drawings possible. He helped me in Buenos Aires and afterwards made all the arrangements necessary for the selection and dispatch of the drawings and catalogue content. To Samuel Paz a special thanks.

In Buenos Aires my friends Rafael Squirru and Raquel Forner helped me visit studios and galleries and made my task much easier than it otherwise would have been. To them and all the artists I owe a real debt of gratitude, not only for the drawings, but for such gracious hospitality. Many studio visits, parties and meals, too numerous to mention, were shared with artists and their families; to them go my thanks.

Finally, the staff at the Corcoran Gallery of Art has made a supreme effort in order to complete the installation and the catalogue in a very short time. Terry Kneebone, Special Assistant to the Director, who is with the Corcoran for one year from the United States Information Agency, and my wife, Susan Shifley Slade, were invaluable for their translation from Spanish to English; and Muriel Kovaly, Executive Secetary in the typing. As ever, Susan Grady, Registrar, and her staff made the installation a reality. I wish to reiterate my sincere appreciation to everyone involved in the preparation of the catalogue and the exhibition.

Roy Slade, Director
Corcoran Gallery of Art

FOREWORD

The drawing of contemporary Argentine artists is a relatively unknown aspect of Argentine art and has rarely been exhibited, certainly never before at the Corcoran Gallery of Art. The exhibition and catalogue attempt to show drawings by many artists of differing interests, techniques, styles, movements, media, imagination and involvement. At the same time, although so varied, the drawings seem to be pervaded by a sense of individual fantasy and intimate imagery.

The exhibition and catalogue are the result of a visit to Buenos Aires in March of this year. The exhibition does not attempt to be comprehensive. Important Argentine artists who now work in the United States of America and Europe are not included and neither are many artists working in Argentina itself. The selection comes from Buenos Aires where, as with most capital cities, many and major artists work.

As Director of the Corcoran Gallery of Art, I selected the artists. The selection of the drawings was made by Samuel Paz, Curator, Museo Nacional de Bellas Artes in Buenos Aires. Both the exhibition and catalogue are done with the total cooperation of Samuel Paz, the Argentine government and the Embassy of Argentina in Washington, D.C. Without Samuel Paz, the presentation of the drawings would not have been possible.

As the exhibition comes about from a personal visit, this essay in itself will be personal, containing impressions, reminiscences, and reasons for the selection of drawing as the basis of the exhibition. To those, like myself, who have never been to Buenos Aires, the initial impressions are full of surprises. Argentina is predominately a Euro-American country. The original inhabitants were nomadic, and I have been told that there is no strong indigenous Indian culture, such as exists in many other countries of South America. The city of Buenos Aires resembles suburban Paris. The daily newspapers seem full of news of cricket, polo and guerrilla attacks. Strange contrasts in a confusing city. The city center has streets full of people, day and night. The people walk up and down in an endless stream of chatter and conversation. The restaurants are many and eating takes place 24 hours a day. The city has the appearance of being Europeon, with the activity and attitudes of South America.

The achievements of Argentine art have been considerable with many exhibitions, prizes, awards and reviews throughout the world. The artists have shown an ability to further various traditions from impressionism to abstraction. Younger artists have shown a technique and skill of using many materials, particularly plastic, with breathtaking proficiency. The geometric movement also reveals that ability for dedicated detail and obsessive

consistency. Indeed the commitment and consistency of the Argentine artist are without question. The dilemma of the long struggle to integrate figuration and abstraction still pervades, as does the predictability of the painting and sculpture. The apparent surrealism in the attitude and art may come from the intensity of isolation that exists in Argentina. Although Argentine art may be more predictable and less ambitious than art of the United States of America, there can be no criticism of the commitment of the artists. The drawings appear more accomplished and achieved, coming from the classical and academic tradition of Europe. The attitude of the artist becomes increasingly important. As Jorge Romero Brest concludes in his essay 'South American Art Today', "What is important is the attitude, the new active intention of all, whether conscious or unconscious." In the drawings the viewer will certainly become aware of both the conscious and the unconscious intention of the artist. This exhibition of drawings should further enhance the cultural reputation and prestige of Argentina and Argentine art.

In my studio visits the sense of the European influence was strong, particularly in the "academic" or "Atelier" approach towards art. Having received a European studio education myself, I was very much aware of the influences that pervade in the studios of Buenos Aires. In the few days that I was there, I visited many studios and artists. The work of over one hundred artists was seen.

The decision to select and exhibit drawings was made for a number of reasons. Most important was the quality of the drawing itself, which seemed unique and different. The painting and sculpture seemed sometimes derivative, small in size and concept. Color was mostly used for coloring rather than for the sensation of itself. The painting became tonal. Color is not used in the same way as, for example, the Washington Color School, where the entire receptiveness of the content depends on the interaction of color rather than image.

In Argentine art the image becomes all important. The linear and tonal qualities inherent in the art are seen to their best advantage in drawing. Moreover, as Argentine artists work on such a small scale, the media of drawing serves their vision perfectly. The smallness of the art is due to the interior surroundings, the way of working and the outside influences. Most artists in Buenos Aires work in their living rooms surrounded by their family and everybody's belongings. In many visits the work was shown in either the living room or dining room, on polished wooden easels, with the work already framed. No huge studios or lofts exist. The artists seemed domestic. The outside influences of reproductions in books and catologues in themselves contribute to the smallness of realization and conception.

Nevertheless, despite isolation, the Argentine artist continues the noble struggle for individuality and expression through art. The artist seems respected not only by his friends and family, but by the public. Artists abound throughout the city.

The drawings of the artists give insights into the discipline and discovery inherent in the act of drawing. Although the drawings are so diverse, certain links exist throughout the work. The central image seems to predominate. The spatial concern is still renaissance, a tradition retained through Picasso. The new implications of pictorial space seen through the work of Matisse, Mondrian, Pollock, Rothko and others does not seem to exist in Argentine art. The drawing, like the art, is pictorial, with a central image and a background. The drawings reveal a continual struggle between form and image; between tradition and individuality. All the drawings show an ability for their interest in incredible detail. The graphic elements are most strong.

The drawings are linked by another attribute and that is the sense of fantasy. If the Argentine artist does not take risks with scale and space, he has certainly done so with imagination and imagery. Working in isolation without interruption, the artist develops drawings of al-

most surreal fantasy, whether figurative or geometric. The concept is literal. The meaning and sensation come from the manipulation of line and image. In the privacy and intimacy of drawing is the sign of unrest and uncertainty, of ideas and imagination which may nurture and develop an imaginative and innovative art. Through content and configuration, the drawings disturb.

The intention of the exhibition and catalogue is to show aspects of the drawing by modern Argentine artists. In such a short visit, however intensive, the exhibition cannot be comprehensive but just a personal selection. Rather than being a survey, the exhibition is a reflection of that which is being done today in the capital of Argentina. Rafael Squirru, who helped guide me through many studios, said to me, "You will present a snapshot."

Even so, the presentation of the drawings has real validity and purpose, bringing together work and artists who are rarely seen in juxtaposition. Other exhibitions of Argentine art have been presented from New York to Minneapolis and elsewhere. Many have written on Argentine art including Mr. Thomas Messer, who wrote **The Emergent Decade 1965/69.** All wish to further the communication of art and ideas between people and nations. If the present exhibition furthers that purpose, then all will benefit through understanding and enrichment.

Drawing is most demanding and many times the most complex aspect of an artist's work. Samuel Paz writes of drawing with feeling and passion. As an artist, I share that feeling, for drawing to me is both discipline and discovery. In this particular exhibition, the insights of the imagination and individuality of the artists are both disturbing and delightful. In the drawings I see a reflection of that unrest and uncertainty which gives tension and content to much of art.

Roy Slade, Director
September 1975

INTRODUCTION

It is not easy to write appropriate words to accompany these drawings and aid in their understanding. Roy Slade, during his visit to Buenos Aires at the invitation of the Argentine Embassy in Washington, found the medium of drawing a common denominator for an exhibition of diverse artists.

This medium of visual communication contains an intrinsic value through a series of connotations within itself, by its private character and an internal power which motivates it. Also, in many cases, it could be said that it is generated by being a concept, as the first step in the artistic process which is developed in later stages through other materials. Because of this, drawing is a mode of confession for those who create it, and thus creates an interest in the medium itself. The viewer, either consciously or subconsciously, assumes the role of biographer in the face of the works, wanting to satisfy his curiosity as investigator. Therefore, there occurs a bond of understanding between those who draw and those who value the roots of the medium.

Through its value of synthesis, through its communication value, second only to that of the gesture and the word, drawing remains the most important expression of plastic creation because the character of line shares writing's automation and desire to reveal.

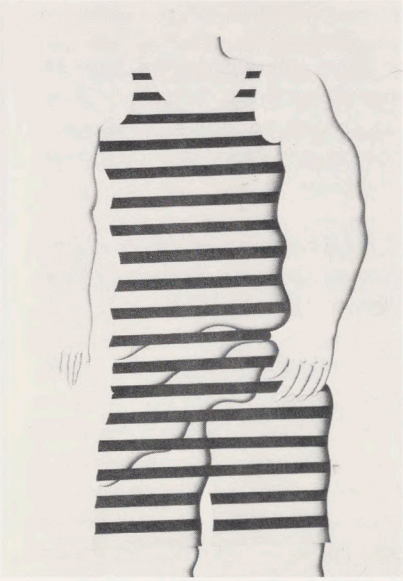
Because of these qualities the world has turned its attention to drawing, and in Buenos Aires we have done this under special conditions and circumstances: we are living in a decade of attitudes different from those of the 60's. During the 60's we witnessed the development of a group of young innovative artists, endowed with an extroverted vitality. Supported by the Instituto Torcuato Di Tella, they channeled their efforts into wide-ranging projects, including everything from huge canvases to environments and happenings. These artists, on the one hand, plus those who projected an extension of art to

ROBERTO AIZENBERG

Painter, sculptor, printmaker and draftsman. Born 1928 in Entre Rios. Participant in numerous group exhibitions.

Solo exhibitions: Galatea Gallery 1958 • Rubbers Gallery 1961, 64, 70 • The Torcuato Di Tella Institute 1969 • Municipal Museum of Fine Arts, Santa Fé 1971 • Hanover Gallery, London 1972 • Art Gallery International 1975

1. **Swimmer** (1974), pencil and colored pencil, 50 x 35 cm. The Marcos Curi Collection.*



*Starred works are illustrated in the catalogue.

CARLOS ALONSO

Painter and draftsman. Born 1929 in Mendoza. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Antigona Gallery 1955 • Van Riel Gallery 1956 • Pizarro Gallery 1958 • Rioboó Gallery 1962, 63 • El Sol Gallery 1965 • Giulia Gallery, Rome 1971, 72 • Art Gallery International 1975

2. **Inflatable Chair** (1974), mixed media, 34 x 34 cm. The Marcos Curi Collection.*
3. **The Hat** (1971), mixed media, 49 x 33 cm. The Marcos Curi Collection.

JORGE ALVARO

Born 1949 in Buenos Aires. Studied in the Manuel Belgrano and Prilidiano Pueyrredón Schools of Fine Arts. His works are in private collections in Argentina, Puerto Rico, England and Holland. Participant in numerous group exhibitions.

Solo exhibitions: Kraft Publishers Gallery 1966 • Lirolay Gallery 1972 • Martina Cespedes Gallery 1973 • Art Gallery 1974 • Bonino Gallery 1975

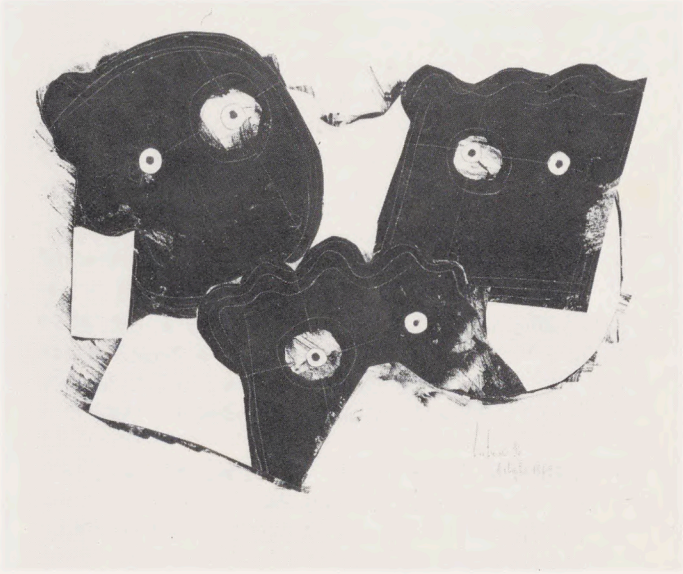
4. **First Row** (1974), ink and colored pencil, 73 x 102 cm.*
5. **The Great Decisions** (1974), ink and colored pencil, 70 x 109 cm.

LÍBERO BADII

Sculptor and draftsman. Born 1916. Studied in the College of Fine Arts. Study trips through various countries of the Americas (1945-46) and Europe (1949). Ministry of Education Honor Prize, 1953. Palanza Prize, 1959. Participant in numerous group exhibitions.

Solo exhibitions: Krayd Gallery 1954, 55 • Bonino Gallery 1957 • National Museum of Fine Arts 1962, 72 • The Torcuato Di Tella Institute 1968 • Sao Paolo Biennial. Art Gallery International 1971 • National Library of Canada, Ottawa 1973

6. **Three Faces** (1969), lithographed ink, 37 x 50 cm.*
7. **From the Empty and Full Series** (1969), 44 x 38 cm.
8. **From the Empty and Full Series** (1969), lithographed ink, 44 x 38 cm.



a wider audience through multiples, distracted everyone's attention, overshadowing those who were drawing, a medium of expression marked by its non-spectacular, intimate nature.

These conditions, eminently experimental, were preparing us for the dangerous idea that creativity should continue in a rising progression through the incorporation of technology in a happy, utopian alliance of art and science.

Suddenly we realized that was only one possibility, and that, on the other hand, conditions did not exist to go beyond the stage of development that had already been reached. Many of the young artists moved abroad. Some achieved development of their ideas, and now enjoy distinguished international reputations. Buenos Aires became an orphan, and I call particular attention to the capital because it includes a major proportion of what happens in Argentine art.

The situation called for a revision of values and allowed artists to develop a more introverted nature. There was a great deal of discussion, opposing schools developed, one aspect of art became politicized, some questioned the established cultural institutions, and only with the passage of time, five years after the beginning of the decade, has the general attitude become more understanding.

There exists now—the calm after the storm—a certain amount of order. There has arisen a group of young artists, mainly painters and draftsmen, who have again espoused what we could call the traditional media of art.

This generation has become known in these last three years through a prize for artists younger than 35 years of age: the Marcelo De Ridder Prize which is given through the National Museum of Fine Arts. These artists form a nucleus of the present exhibition.

Rounding out the show are some artists, somewhat older, who for years have been working with images which they have captured and made their own. Outside of this mainstream one must mention two artists, who, because of the generation to which they belong and for the images they create, remain slightly outside the total context of the group. Of course, I am referring to Raquel Forner and Líbero Badii. The former is known to visitors of the Corcoran Gallery through her one-man exhibition in 1974. Her strange human embryos, girdled with vigorous arabesques, create a feeling of searching, or even more, an investigation of the realm of the fantastic, assuming risks, and are determining factors in all of her recent exhibitions. On the other hand, Líbero Badii also shows dissimilar characteristics. He belongs to the generation preceding that of the New Figurative movement, and his work returns to the American roots, divested, however, of all the folklore which usually demeans the position of artists who attempt this abused technique. Badii is able to achieve a different effect; as sculptor, draftsman, and engraver, through color he lately has been able to incorporate the physical nature of his painted wood sculptures with his graphic works. He is able to bring out in the phantasmagorical quality of these masks and totems, "something" native to America/Argentina which the precolumbian culture, while using much less imaginative exuberance, managed through an austerity and poverty of media to raise to a new level of expression. This, Badii has been able to capture and transpose to the 20th century.

A unique personality is Oski, a great draftsman, who limits his work to the descriptive mode as seen in his accounts of ancient medicinal herbs. Humor and satire, rather than being used to deal with the present, are applied to customs and politics, etc., and serve the past through history.

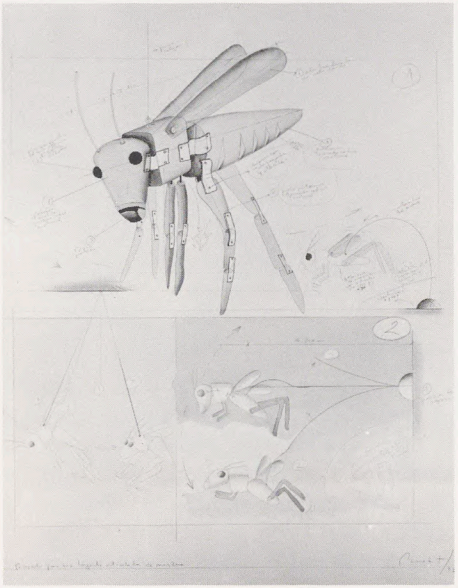
A different view, more indirect, is the **Little Red Ridinghood** of Clorindo Testa. This great innovator of Argentine architecture, an informalist painter until a few years ago, has recently launched himself into drawing

LUIS FERNANDO BENEDIT

Architect, painter and draftsman. Born 1937 in Buenos Aires. Lived in Madrid and Rome from 1964 to 1968, studying design and landscape painting. Since 1968 his works have included living organisms, plants and animals. Resides in Buenos Aires. Participant in numerous group exhibitions.

Solo exhibitions: Lirolay Gallery 1961, 62, 64, 67 • Rubbers Gallery 1963, 67 • Museum of Modern Art 1967 • Buchholz Gallery, Munich 1972, 1975 • C.A.Y.C. Buenos Aires 1973 • Spectrun Gallery, Antwerp. The Whitechapel Gallery, London. Bonino Gallery 1975

9. **Project for a Jet-Propelled Catfish,** mixed media, 70 x 49 cm.
10. **Project for an Articulated Wooden Grasshopper,** mixed media, 70 x 49 cm.*
11. **Cephalopod Series,** mixed media, 70 x 49 cm.

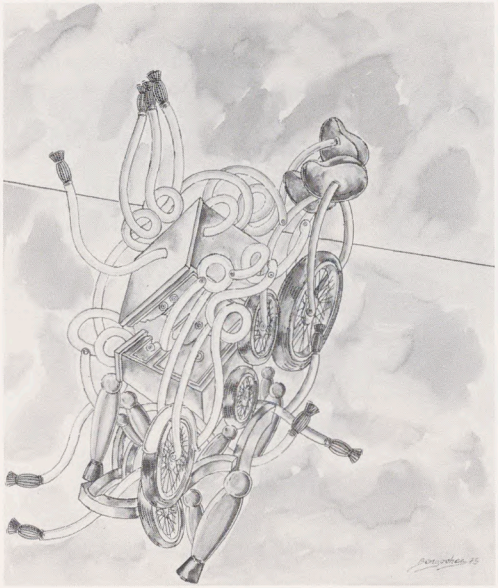


MIGUEL ANGEL BENGOCHEA

Born 1945 in San Martin (Buenos Aires). Studied in the National School of Fine Arts and the studio of Juan Carlos Castagnino. Lived in Europe from 1968 to 1970. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: La Ruche Gallery 1967 • New Art Gallery 1968, 74, 75 • H Gallery 1972

12. **Composition I,** watercolor, 52 x 42 cm.
13. **Composition II,** watercolor, 50 x 43 cm.*
14. **Composition III,** watercolor, 50 x 43 cm.



great panels delineated with aerosol paint, in which he develops the problems related to urbanism and the relationship between the individual and the family: his habitat.

Here is a note of orchestrated humor—it is a professional opinion. This **Little Red Ridinghood** is a new departure—more independent than his best known work, but still maintains the dichotomy of oppositions, architecture in juxtaposition with his earlier informal paintings, and his slyly humorous drawings of today.

One must mention an event which signified a great deal for the artist in Argentina. Almost twenty years ago, a group of artists, Deira, De la Vega, Macció and Noé, initiated a new movement called New Figurative Art. Although of very different personalities, all of them would influence the fundamentals of Argentine painting.

Of those, Ernesto Deira, with his keen management of line, creates a dimension and dramatism in his characters, in contrast to the late De la Vega, who reveals irony, and insouciance in his snakelike characters done shortly before his death.

Segui also appeals to humor. He lives in Paris and frequently exhibits in New York. These works belong to an entire series of outlined individuals—some also done as woodcuts—in the absurd attitudes of mischievious adults.

Another artist located in Italy, who travels to Argentina regularly and who, like Segui, manifests a very alive feeling for his country, in spite of being something of a citizen of the world, is Carlos Alonso. A painter, he was always an able draftsman, but now the development of his themes has found the "spur" needed to stimulate the imagination of those who contemplate them. A sculptor and draftsman, he uses these excellent drawings as preliminary sketches for his sculpture, in which he is able to expose in his images all of the misery of the human condition.

Demirjian, until recently not very militant in the present current of expressionism, now uses drawings as appoggiatura for his oils. His attention is currently focused on a valuation of space that becomes more or less autonomous according to the position occupied by the figure.

To this generation, although all work independently, must be added the works of Magyar and Nestor Cruz, who obtain strange symbioses based on iconographic alchemy.

All of them, in a way, approach the conflicting image of the man from Buenos Aires, an always disconcerting individual, passing through a climate imagined by Borges or living some fantastic tale of Cortázar.

Also manifested in that attitude are the sinister characters of Sbernini, one of the most notable within the youngest group of artists. Something similar can be said of Alvaro, who, working with a different stylistic disposition, is one of the few artists represented here who is not known as a painter. His opulent, rotund figures reveal in their contrasting mix of light and heavy lines all of the caricature of false opulence.

While Donnini fits figuration within a more realistic vision, De Marziani and Bengochea, with different approaches, create a synthesis of elements; ambiguous symbiosis for the former, dynamic catharthis for the latter. Carmelo Carrá, located in Paris, achieves through the continuity of series "the reality of man organized by fantasy," as Aldo Pellegrini would say.

Parallel to this handling of the diverse images of man, with sharp realistic accents or with somewhat veiled sociopolitical intentions, surrealism abounds as perhaps never before in a manner so manifest and so orthodox. Now more than ever, Buenos Aires has found so many adherents who, from skindiving in the waters of divination to the remembrance of memorized images, appeal to surrealism to escape daily reality.

REMO BIANCHEDI

Printmaker and draftsman. Born 1950 in Buenos Aires. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Lirolay Gallery 1972 • El Galpón Gallery, Santa Fé 1973, 74 • Galatea Gallery 1975

15. **There Are Loves That Kill I** (1974), mixed media, 27 x 22 cm.*
16. **There Are Loves That Kill II** (1974), Mixed media, 27 x 18 cm.

MILDRED BURTON

Painter and draftsman. Born 1942 in Paraná (Entre Rios). Participant in numerous group exhibitions.

Solo exhibitions: Lomas de Zamora Cultural Athenaeum 1970 • Galatea Gallery 1972 • H Gallery, Atica Gallery 1973 • Lorenzutti Foundation 1974 • Carmen Waugh Gallery 1975

17. **Series of the Family of the Election Winner (No. 4, Madame Lechat),** graphite, 70 x 50 cm. The Marcos Curi Collection.
18. **Series of the Family of the Election Winner (No. 3, The Candidate),** graphite, 70 x 50 cm. The Marcos Curi Collection.*

The mechanism is put in motion by an extreme individualism that has permitted the development of figures of hermetic accents, who with time have become artists who merit general respect. I am thinking of Aizenberg and Roux. The first, painter and draftsman, obstinate in his convictions, creates new realities by intensifying stresses or breaking down one order and implanting another: his own. Guillermo Roux, an excellent draftsman, is one of the few current artists capable of handling a medium as subtle as watercolors. His work is not well known in Argentina because it has generally been exhibited in Europe. Methodical, enclosed in his world, he obliges the viewer to converge with him through the evocation of the past where he reconstructs images of a strange subtlety and erotic charge. What at first view does not appear particularly transcendental, terminates by conceiving a profound dimension.

Chab, painter and draftsman, has returned to surrealism after many years of informal painting. His strange geometric elements and solitary monolithic boxes seem to retain some mysterious nature in their unitary comprehension.

Liberti and Nojechowiz appeal to two kinds of spaces. For the former, space is animated by enormous inflatable solo units, with human content and reference. Nojechowiz describes landscape with the fantasy of a polished drawing.

Tapia is also polished. Be forewarned that the term is not perjorative for a surrealist, since for them it is a style which feeds their phantasmagorical obsessions, enclosing itself, in the case of Tapia, in its multicellular spaces.

Bianchedi, Mildred Burton and Fermín Eguía belong to the most recent groups. Melancholic Bianchedi, whose rampant nostalgia throws off images like a whirlwind connected to the past, at times resorts to collage; while Burton, another nostalgia phenomena, but with certain perverse touches, through diptychs links figures of the past through which are interwoven feline apparitions. Desolation also appears in the excellent drawings of Locaso, whose haloed figures appear to belong to the world of the surreal. Innocent loaves of bread are made manifestly cruel by Eguía through his predilection to create forms of the expressions of Arthaud.

Without belonging to the surreal, but maintaining some connection, Pérez Celis has entered into a manner of feeling that which is American; in his own way linking images that refer to the symbols of the continent.

To include only one adherent of the geometric movement is perhaps insufficient to represent the diverse artists who have distinguished Buenos Aires as a center of this movement. Nonetheless, the fact that some artists of the geometric tendency are more painters than draftsmen explains this absence. Because of the lack of recent work available at this time, the movement is represented by Miguel Angel Vidal, one of its most distinguished artists. Use of color for line, and the space generated by it, have allowed his work to be called generative, in that it engenders dynamic tensions.

I finish with one of the artists who is best known in Buenos Aires for his ability to delineate the vital organs and environments of small animals. I refer to Benedit, an architect and landscape artist. After years as a painter, he became interested in incorporating small live animals in his works and from there to developing the habitats that correspond to their customs and needs. These drawings represent in part the seriousness with which he approaches his investigations.

Special thanks go to Marcos Curi for the loan of the works from his collection, which enabled the completion of this exhibition which represents a major portion of a discipline practiced by many Argentine artists.

Samuel Paz, Curator, Museo Nacional de Bellas Artes
September 1975

CARMELO CARRÁ

Born May 8, 1945. Studied in the National Academy of Fine Arts of Buenos Aires. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: New Art Gallery, The Labyrinth Gallery 1967 • The Studio Gallery 1968 • The Argentine House, Paris 1969 • Artoma Gallery, Hamburg, Centra Arte Gallery, Santiago, Chile 1971 • Art Gallery International 1974

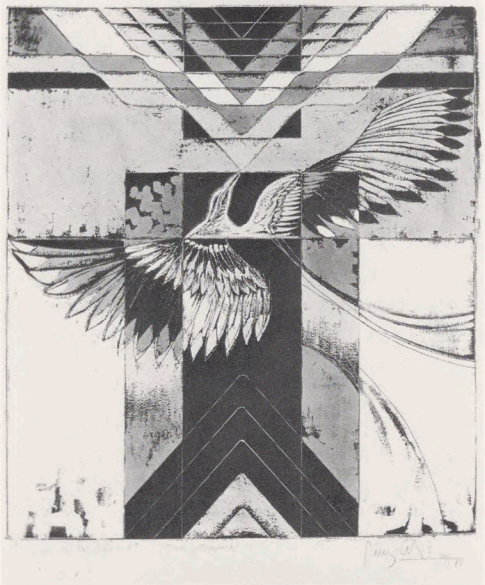
19. **Music Series I,** ink and tempera, 66 x 50 cm. In the Collection of the Artist.*
20. **Music Series II,** ink and tempera, 66 x 50 cm. In the Collection of the Artist.

PÉREZ CELIS

Born 1939 in Buenos Aires. Painter, draftsman, printmaker, designer and muralist. Participant in more than 70 group exhibitions. His works are owned by the Museum of Modern Art, Buenos Aires; the Museum of Modern Art, New York; Bolivar Museum, Venezuela; Museum of Fine Arts, La Paz, Bolivia; Petorutti Museum, Paraguay.

Solo exhibitions: La Fantasma Gallery 1956 • Rubbers Gallery 1961, 62, 66, 67 • Witcomb 1963 • El Sol Gallery, Bonino Gallery 1965 • Pan American Union, Washington, D.C. 1967 • Art Gallery International, Argentine Center for Cultural Freedom 1969 • Integra Art Center 1970 • Young Painters Biennial, Paris 1971 • Wildenstein Gallery 1972, 73, 74 • Arvil Gallery, Mexico; Sarra Gallery, Venezuela 1974

21. **Indoamerican Ascent and Descent** (1975), ink and tempera.
22. **Bird of Liberty** (1975), ink and tempera.*



NESTOR CRUZ

Born 1933 in Buenos Aires. Studied in the National School of Fine Arts. Participant in numerous group exhibitions.

Solo exhibitions: Galatea Gallery 1961, 62, 69 • Bonino Gallery 1972 • Image Gallery 1974

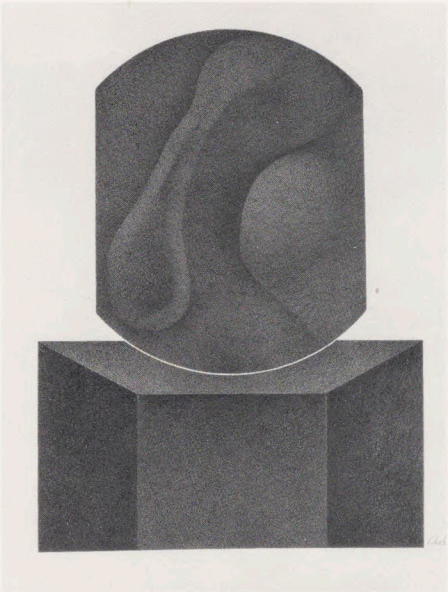
23. **Oedipus,** ink, 50 x 61 cm.
24. **The Fall of the Angels,** ink, 55 x 66 cm.

VICTOR CHAB

Painter and draftsman. Born September 6, 1930 in Buenos Aires. Participant in numerous group exhibitions. His works are in the collections of museums in Uruguay, Venezuela, Colombia, Costa Rica, El Salvador, Nicaragua, Mexico, U.S.A., France, Japan and others.

Solo exhibitions: Plastic Gallery 1952 • Krayd Gallery 1953 • Galatea Gallery 1954, 68 • Rubbers Gallery 1957, 74, 75 • Pizarro Gallery 1959 • Rioboó Gallery 1962 • Gradiva Gallery 1970, 71 • Image Gallery 1972 • Pan American Union, Washington, D.C. 1973

25. **The Revelation of Opposites,** mixed media, 39 x 36 cm.
26. **Graal,** mixed media, 51 x 36 cm.*
27. **The Enigma of the Angelus,** mixed media, 51 x 37 cm.

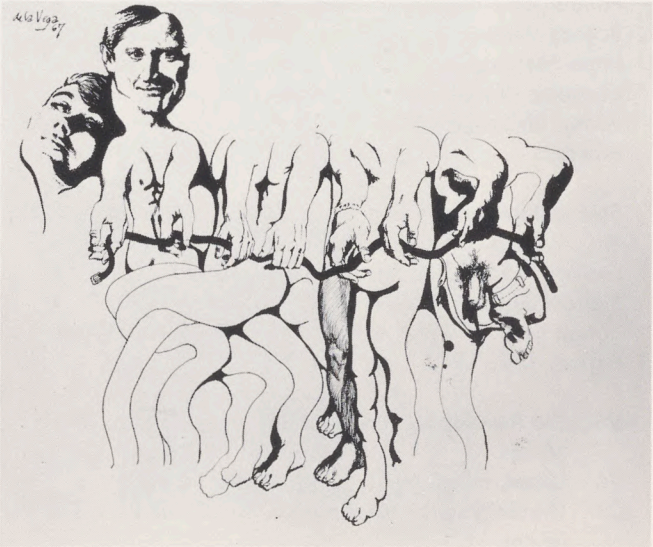


ERNESTO DEIRA

Painter, printmaker and draftsman. Born 1928 in Buenos Aires. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Rubbers Gallery 1958 • Van Riel Gallery 1960 • The Portico Gallery 1961 • Galatea Gallery 1962 • Pan American Union, Washington, D.C. 1963 • Bonino Gallery 1964, 67 • El Galpón Gallery, Santa Fé 1965 • Guernica Gallery 1967

28. **My Country,** ink, 34 x 50 cm.
29. **A Key in Salonia,** 33 x 50 cm.
30. **The Draftsman,** ink, 50 x 35 cm.*



JORGE DE LA VEGA

Painter and draftsman. Born 1930 in Buenos Aires. Died 1971. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: The Torcuato Di Tella Institute 1967 • Guernica Gallery, Bonino Gallery 1968 • Homage Exhibition, Carmen Waugh Gallery 1971

31. **One, Two, Three, Four,** ink, 28 x 34 cm. The Marcos Curi Collection.*

HUGO DE MARZIANI

Painter and draftsman. Born 1941 in La Plata. Studied in the College of Fine Arts of the University of La Plata. Participant in numerous group exhibitions.

Solo exhibitions: Lirolay Gallery 1966, 68, 72 • Austral Gallery, La Plata 1969 • New Art Gallery 1975

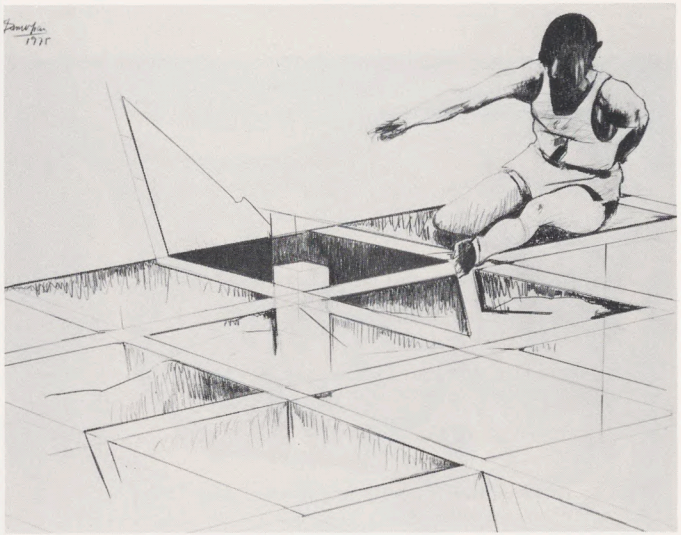
32. **Chair** (1975), pencil, 70 x 50 cm.
33. **Metamorphosis** (1975), pencil, 70 x 50 cm.*

JORGE DEMIRJIAN

Painter and draftsman. Born 1932 in Buenos Aires. Winner of the 1960 grant of the National Fund for the Arts; thereafter moved to Europe where he remained until 1962. Between 1964 and 1966 he established himself in Paris. He later travelled to the United States where he remained for a short period. In 1970 he obtained a grant from the British Council and moved to London, where he studied serigraphy as a graduate student in Hornsey College and Slade College of Arts, London University. Participant in numerous group exhibitions.

Solo exhibitions: Van Riel Gallery 1959 • Lirolay Gallery 1960 • Delle Ore Gallery, Milan 1961 • Plastic Gallery 1962 • Bonino Gallery 1968, 69, 70, 72, 74 • Museum of Modern Art, Bogota, Colombia 1973

34. **Runner I,** pencil, 70 x 70 cm.
35. **Runner II,** pencil, 70 x 70 cm.*

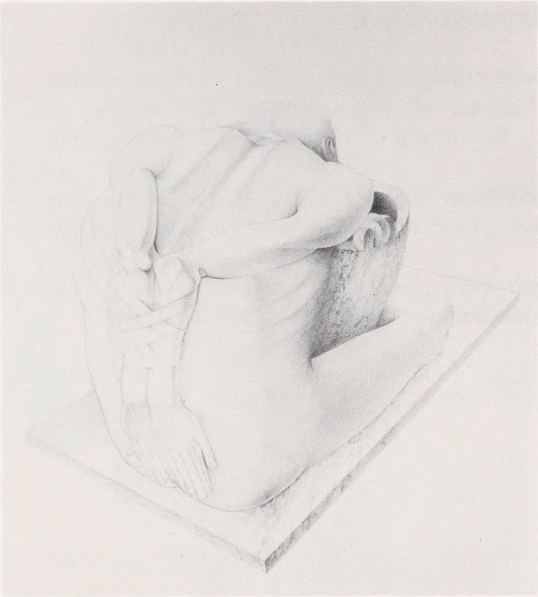


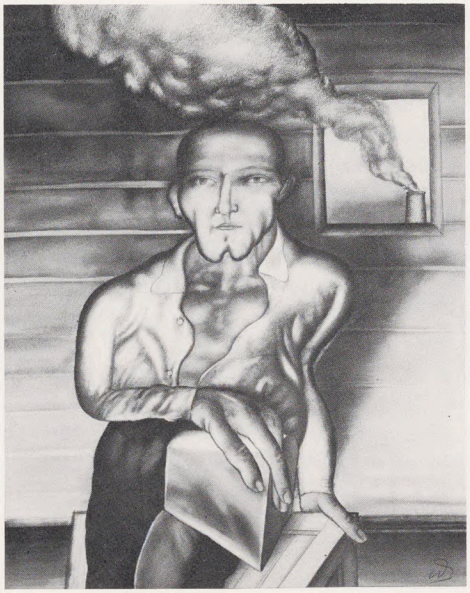
JUAN CARLOS DISTEFANO

Painter, sculptor and draftsman. Born 1933 in Buenos Aires. Studied graphic design, drawing and painting at the National Academy of Fine Arts, Buenos Aires. Participant in numerous group exhibitions.

Solo exhibitions: Rubbers Gallery 1964 • Rioboó Gallery 1965 • Sao Paolo Biennial 1967 • Museum of Art, Rio de Janeiro 1968 • National Museum of Fine Arts 1971

36. **The Mute (front view),** pencil, 31 x 29 cm. National Museum of Fine Arts Collection.
37. **The Mute (rear view),** pencil 31 x 29 cm. National Museum of Fine Arts Collection.*





ARMANDO R. DONNINI

Draftsman. Born 1939 in Buenos Aires. Participant in numerous group exhibitions.

Solo exhibitions: Peuser Gallery 1963 • Van Riel Gallery 1964 • Van Riel Gallery 1965 • Bonino Gallery, Carmen Waugh Gallery 1974

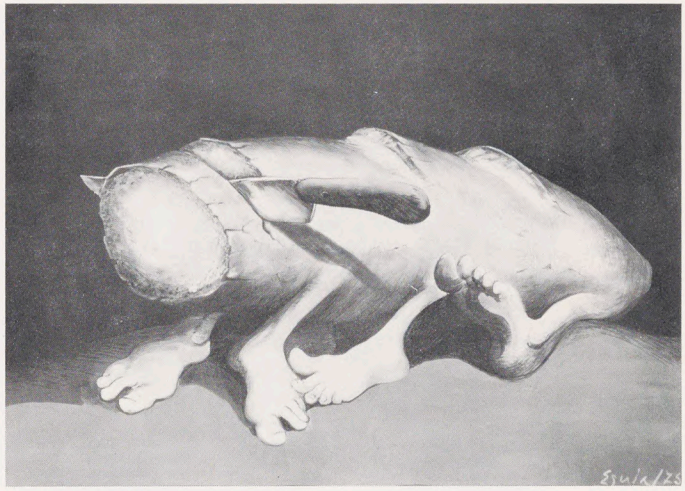
38. **Man with Chimney,** mixed media, 69 x 61 cm.*
39. **Figure with Knife,** mixed media, 69 x 61 cm.

FERMÍN EGUÍA

Painter and draftsman. Born 1942 in Argentina. Participant in numerous group exhibitions.

Solo exhibitions: Carmen Waugh Gallery 1975

40. **The Bread Series** (1975), ink and tempera, 31 x 44 cm. The Marcos Curi Collection.
41. **Bread with Knife** (1975), ink and tempera, 31 x 44 cm. The Marcos Curi Collection.*



RAQUEL FORNER

Painter and draftsman. Born Buenos Aires; studied in the National Academy of Fine Arts and attended classes by Othon Friesz in Paris. She has made numerous study trips throughout Latin America, North America and Europe. Participant in numerous group exhibitions.

Solo exhibitions: Müller Gallery 1929, 36, 46, 47 • Viau Gallery 1950 • Selecta Gallery, Rome; Pan American Union, Washington, D.C. 1957 • Museum of Modern Art, Rio de Janeiro 1960 • National Museum of Fine Arts 1962 • Drian Galleries, London 1967, 70 • Museum of Modern Art 1972 • Roberson Galleries, Ottawa, Canada; Corcoran Gallery of Art, Washington, D.C.; Ars Longa Galleries, Houston, Texas; Sala de la Pequeña Muestra, Rosario; Martina Cespedes Gallery 1974 • Carmen Waugh Gallery 1975

42. **Mutant Nightmare** (1975), tempera and ink, 52 x 70 cm.*
43. **Mutant with Astrobeings** (1975), tempera and ink, 52 x 38 cm.
44. **Flight** (1973), tempera and ink, 52 x 38 cm.

JUAN CARLOS LIBERTI

Born 1940 in Buenos Aires. Won the Third National Drawing Prize in 1970. His works are included in important collections in Argentina, Chile, the U.S.A., Spain, France, Puerto Rico and Venezuela.

Solo exhibitions: Museum of the University of Puerto Rico 1972 • Ponce Museum, Puerto Rico 1973 • Venezuelan-Argentine Center, Caracas 1974

45. **And When the Seas Are Populated** (1971), pencil, 65 x 48 cm.
46. **Aerostat** (1975), pencil, 29 x 43 cm.
47. **Aerostat III** (1975), pencil, 29 x 43 cm.*

RUBEN LOCASO

Sculptor and draftsman. Born 1934 in Buenos Aires. Since 1963 he has won various prizes in Municipal and National Salons. Participant in numerous group and solo exhibitions. His works are included in numerous private collections in Paris, New York, Milan, Madrid and Buenos Aires.

Solo exhibitions: Seiquer Gallery, Madrid 1973 • Galatea Gallery, Buenos Aires 1975

48. **The Watchtower** (1975), colored pencil, 28 x 34 cm.
49. **The Machine** (1975), pencil, 26 x 38 cm.
50. **Figure in a Hidden Place,** mixed media, 28 x 38 cm. The Marcos Curi Collection.*

LADISLAO MAGYAR

Painter and draftsman. Born 1937. Studied at the College of Fine Arts, Buenos Aires. Participant in numerous group exhibitions.

Eight solo exhibitions.

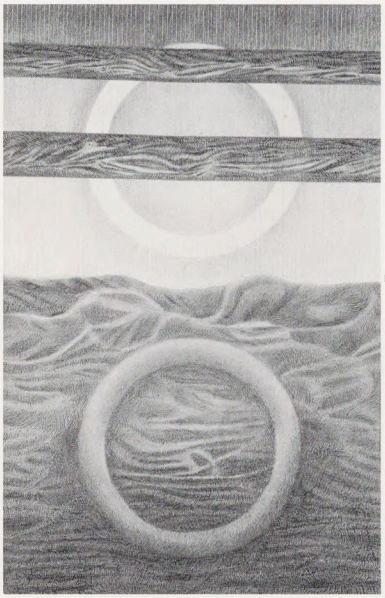
51. **Multitude** (1975), mixed media, 51 x 36 cm.
52. **Identikit** (1975), mixed media, 47 x 34 cm.
53. **Vision of the Past,** mixed media, 51 x 36 cm.*

NOE NOJECHOWIZ

Painter and draftsman. Born 1929 in Argentina. Participant in numerous group exhibitions.

Solo exhibitions: Van Riel Gallery; Lirolay Gallery 1962 • Bonino Gallery 1968, 71 • Martina Cespedes Gallery 1972 • Museum of Modern Art, Bogota, Colombia 1973

54. **The Sea,** mixed media, 28 x 18 cm. The Marcos Curi Collection.*
55. **Genesis,** mixed media, 25 x 15 cm. The Marcos Curi Collection.

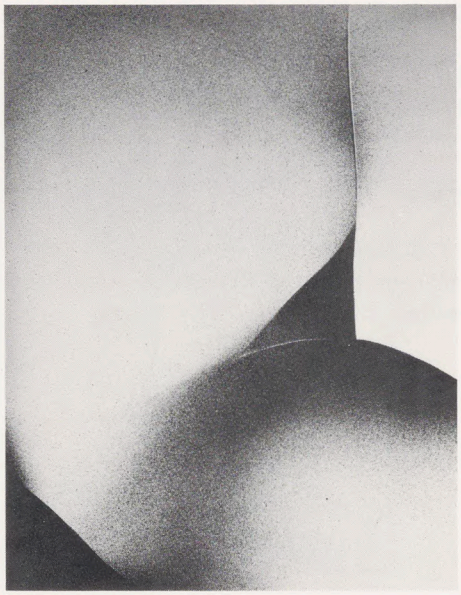


MIGUEL OCAMPO

Born 1922 in Buenos Aires. Architect and painter. He has lived during the last 20 years in Rome, Paris and now New York. First Prize, Latin American Drawing Biennial, Puerto Rico, 1972. Participant in numerous group exhibitions throughout the world. His works are in collections in Brazil, France, Uruguay, Argentina and the U.S.A.

Solo exhibitions: Bonino Gallery 1952, 56, 59, 60 • Krayd Gallery 1954 • La Tartaruga Gallery, Rome 1956 • Museum of Modern Art, Rio de Janeiro 1959 • Facchetti Gallery, Rome 1966 • The Studio Gallery 1967, 68 • Carmen Waugh Gallery 1972 • Brickel Gallery, Miami 1974 • Jacques Kaplan Gallery, New York 1975

56. **Drawing #75/41** (1975), ink on canvas, 127 x 102 cm.
57. **Drawing #75/49** (1975), ink on canvas, 127 x 102 cm.
    (The illustrated work, **Drawing,** ink on canvas, 254 x 178 cm., is not in the exhibition.)

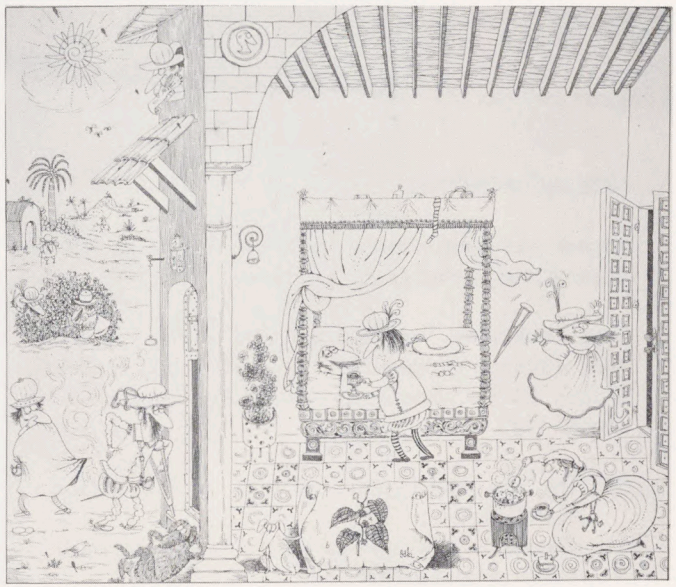


OSKI

Draftsman. Born 1914 in Buenos Aires. Studied at the College of Fine Arts. Participant in numerous group exhibitions. Recently he has shown in the Paul Groussac Gallery, Van Riel Gallery, Galatea Gallery, Lirolay Gallery and the University of Caracas.

Solo exhibitions: Picasso Gallery 1954 • Bonino Gallery 1957, 60 • Bronze Sun Gallery, Santiago, Chile 1958 • School of Architecture of the City of Santiago, Chile; University of Chile, Santiago, Chile 1959 • University of Caracas, Caracas, Venezuela 1960

58. **Sasparilla,** ink, 29 x 34 cm. The Marcos Curi Collection.*
59. **The Invasion,** ink, 36 x 34 cm. The Marcos Curi Collection.

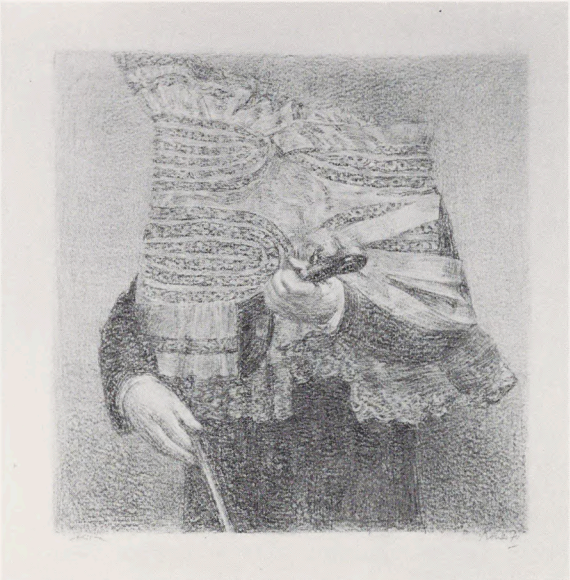


GUILLERMO ROUX

Painter and draftsman. Born 1929 in Argentina. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Plastic Gallery 1963 • Bonino Gallery 1969 • The Triangle Gallery 1971 • Atica Gallery 1971 • Bonino Gallery 1972 • Marlborough Fine Art, London 1973 • Buchholz Gallery, Munich 1974 • XIII Biennial, Sao Paolo, Brazil 1975

60. **Soloist** (1974), pencil, 54 x 54 cm. In Collection of the Artist.*
61. **Man Tying his Shoes,** ink, 31 x 30 cm. The Marcos Curi Collection.



HUGO ALBERTO SBERNINI

Painter and draftsman. Born 1942 in Buenos Aires. Studied in the Manuel Belgrano School of Art and the Ernesto de la Carcova College. Participant in numerous group exhibitions.

Solo exhibitions: Nexo Gallery 1970 • H Gallery 1972 • Carmen Waugh Gallery 1973 • New Art Gallery 1975

62. **Figure 1** (1975), pencil, 52 x 50 cm. The Marcos Curi Collection.*
63. **Figure 2** (1975), pencil, 52 x 50 cm. The Marcos Curi Collection.

ANTONIO SEGUI

Painter and draftsman. Born 1934 in Cordoba. He has participated in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Genova Gallery, Mexico 1959 • Witcomb Gallery 1960 • Jeanne Bucher Gallery, Paris, Claude Bernal Gallery, Paris 1964 • Paul Bruk Gallery, Luxembourg 1966 • Kolarcev Gallery, University of Belgrade, Belgrade, Yugoslavia 1967 • Bremen Gallery, Bremen; Neue Gallery, Baden-Baden; Utrech Museum, Holland; National Gallery, Prague 1970 • Noord-Brabant Museum, Holland; Museum of Modern Art, Paris; Mons Museum, Belgium 1971 • Museum of Modern Art, Buenos Aires; Lefebre Gallery, New York 1972 • Claude Bernal Gallery, Paris; T Gallery, Amsterdam 1973 • Fred Lanzenberg Gallery, Brussels 1974 • Lefebre Gallery, New York 1975

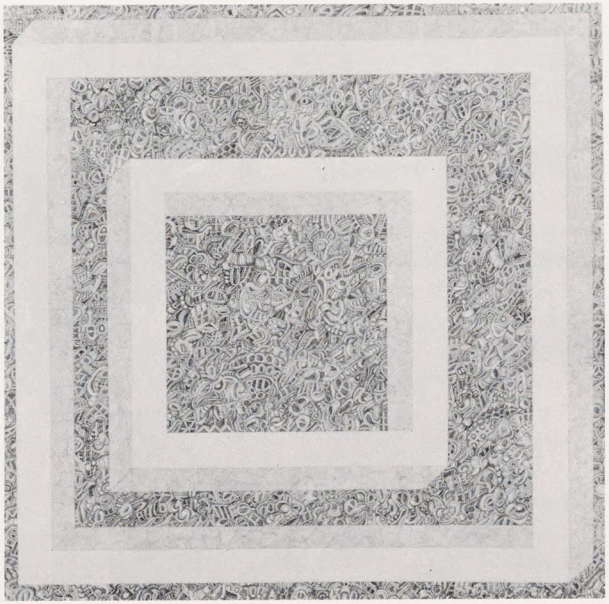
64. **Angel on the Mind,** mixed media, 50 x 64.5 cm. The Marcos Curi Collection.*
65. **With Hands on the Shoulders,** mixed media, 50 x 64 cm. The Marcos Curi Collection.

JORGE TAPIA

Painter and draftsman. Born 1940 in Buenos Aires. Participant in numerous group exhibitions.

Solo exhibitions: Rubbers Gallery 1964 • Bonino Gallery 1974

66. **Come Together,** pencil, 24 x 32 cm.
67. **Microworld,** pencil, 25 x 17 cm.*

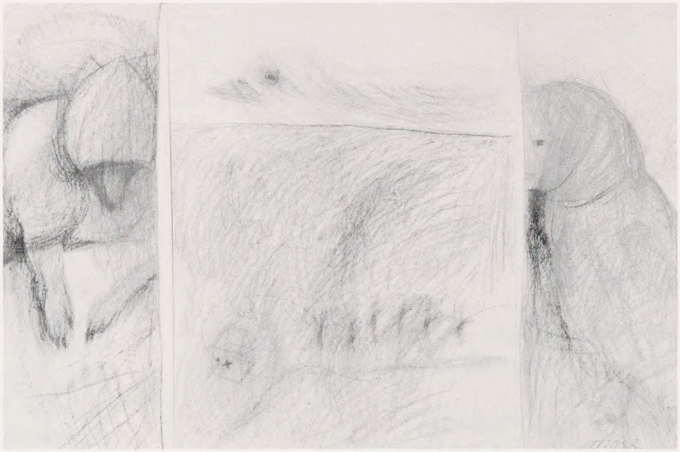


CLORINDO TESTA

Architect, sculptor and draftsman. Born 1923 in Naples, Italy. Naturalized Argentine citizen. Participant in numerous group exhibitions.

Solo exhibitions: Van Riel Gallery 1952 • Krayd Gallery 1954 • Antigona Gallery 1956 • Bonino Gallery 1963 • Carmen Waugh Gallery 1973, 74, 75 • Art Gallery International 1974

68. **Little Red Ridinghood I,** pastel, 90 x 70 cm.
69. **Little Red Ridinghood II,** pastel, 35 x 90 cm.
70. **Little Red Ridinghood III,** pastel, 35 x 90 cm.

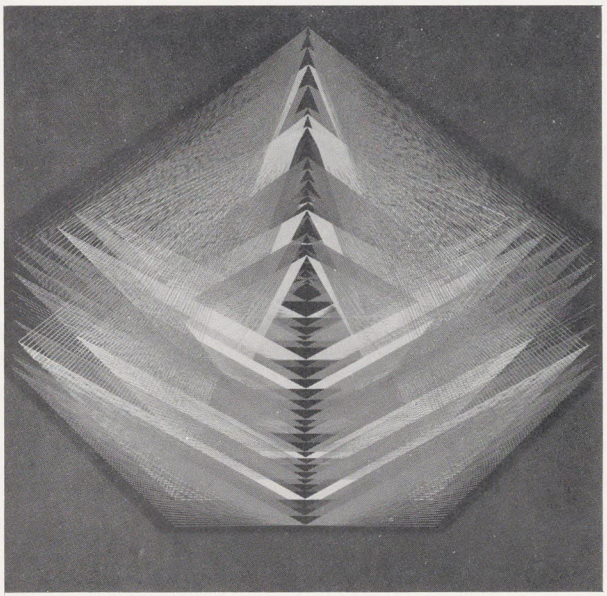


MIGUEL ANGEL VIDAL

Painter and draftsman. Born 1928 in Buenos Aires. Studied in the National Academy of Fine Arts. Participant in numerous group exhibitions in Argentina and abroad.

Solo exhibitions: Rubbers Gallery 1960 • Bonino Gallery 1965, 70 • Hotel Provincial 1970 • Martina Cespedes Gallery 1972 • Austral Gallery 1973 • Now Studio, Caracas; Studio Two, Valencia 1974

71. **Generative Structure,** mixed media, 60 x 60 cm.*
72. **Cosmic Space,** mixed media, 49 x 70 cm.
73. **Four Man Dialogue,** mixed media, 70 x 70 cm.



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